

THE BELLOWS

GREAT YEAR

January 19, 1995

Puget Sound Photographic Collector's Society, Inc.

Vol. XVI, No. 4

WHAT	NEXT REGULAR MEETING OF PSPCS
WHERE	DES MOINES MASONIC TEMPLE 2208rd S. 223rd ST. (Take Midway exit #149 west off I-5..go to first stop light west of Pacific HWY. S...turn right.)
WHEN	January 19th, 1995...7:30 till 10:00 p.m. (doors open about 6:30 pm)
WHY	short meeting..door prize..Show & Tell..Auction. The program will be presented by Darrel Womack on his methods for retouching photographs.

HAVE YOU PAID YOUR DUES?

The answer is YES for many of you and we thank you! For those of you who have forgotten remember it is always the best buy around at only \$10.00 per year (Sept. to Sept.). If you choose not to pay-up for this year the February Bellows will be your last.

1995 SHOW OFF TO FAST START:

All the members of your show committee for 95 are working hard. If you have not ordered your tables for this year you will have to wait until 1996. All the tables were sold out by January 15th. See you next year.

BILL ADAMS DOES IT AGAIN:

AS YOU CAN SEE FROM THE INCLOSED BROCHURE BILL ADAMS IS HOLDING HIS 5TH ANNUAL USED CAMERA SALE AND SWAP ON SATURDAY, JAN. 28th. This has been a nice small show with a lot of buyer interest in the past..See you there!

PSPCS MEMBER GLENDA J. GUILMET GAINING FAME:

Long time member Glenda Guilmet has had several photographic exhibitions showing around the world this fall. These shows feature her "Shadow Dance" series. The show was in Puerto Rico all this fall and two of her images are part of a group exhibition in Paris, France. Way to go Glenda we will all be able to say we knew you when.Ed.

The Following is from The Photographic Historical Society Newsletter.

Did You Know...

That Kodak edged out Fuji as official sponsor for the 1998 Winter Olympics in Nagano, Japan. Analysts say this is payback for the embarrassment when Fuji won the right to "imaging" in the 1984 Summer Olympics. The slow-down in growth of photography in Western countries has left Kodak and Fuji fighting for the Pacific Rim countries. For most products the Olympics have not proven good marketing buys but photography seems to be an exception, the 1984 games gave Fuji its major push into the US. This year Fuji sponsored the World Cup soccer games.

****BACKSIDE INFORMATION****

PSPCS MEETING OF DECEMBER 15, 1994

Our special Christmas meeting came to order around 7:30 pm when we were able to drag people away from the mountain of food and drink set out by Shirley (with help from some rather large elves). A very tasty, and filling, time was had by all..Thanks Shirley!!!

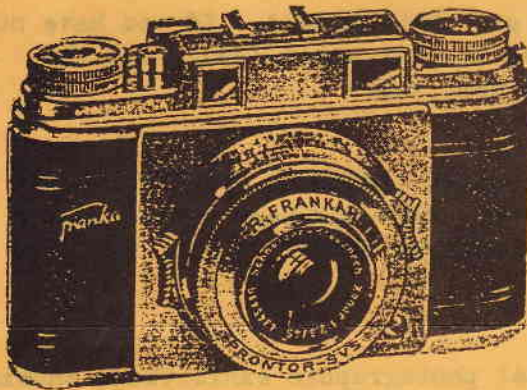
A short meeting was held with about 40 members and guests. The Show Committee said NOW was the time to buy tables for the April 29 show at Kent Commons.

Some interesting show & tell items were shown.

The program was our annual gift exchange with help from Santa Gary and two young elves. The gifts were interesting and much exchanging went on as the gifts were opened. Gary ended up with the Kodak truck.

Meeting adjourned about 9:00 pm for selling and more eating..Burp!

Little things make the difference



The Super Frankaette of the 1950s had some thoughtful features in its design.

Among the better 35mm rangefinder cameras to flood in from Germany in the late 1950s was the Super Frankaette. It was the flagship of the Frankaette range and had a number of thoughtful little points about the design which were aimed at producing the best from the four-element 45mm f/2.8 Schneider Xenar lens which was good even at full aperture and excellent when closed down a stop or two.

The shutter was a nine-speed Prontor SVS running from 1 to 1/300 sec with MX flash synchronisation and

delayed action and was also marked with exposure values. The Super, as usual, denoted a coupled rangefinder with viewing and focusing in the same eyepiece and focusing by two convenient knurled grips one each side of the shutter mount.

Among the little niceties of design were spring grips to hold the cassette firm, a tension roller just after the sprocket transport to keep the film tensioned and a channelled pressure plate which matched the machined tracks on the film aperture to hold the film flat by its edges along the perforations to avoid scratching.

It was imported by R.F Hunter and the price in 1958 including a leather ever-ready case, was £32 9s 6d.



THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to: Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (206) 564-4046.

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow P.O. Box 70, Ronald, WA 98940 (509) 649-2477. P.S.P.C.S. members receive first notification of our spring show.

PRESIDENT: DAVE STUDEBAKER, (206) 582-4878

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The following first appeared in the Cascade Panorama. It is reprinted with much thanks to our Portland neighbors! Ed.

A Look At The Backside

There's gold in them prints! About the time the collodion process was invented, there was a lot of experimentation using egg albumen emulsions on glass. It never became popular. But albumen did make a dandy printing paper for the collodion negatives, to make as many inexpensive prints as desired. Albumen paper soon became a commercial product. In 1866 in England, 6 million eggs were used to make albumen paper. By 1880, the Dresden Albumen Co. in Germany was using 60,000 eggs a day! Ammonium or sodium chloride was added to the egg white (no cholesterol), which was coated on thin paper. When needed, the paper was floated on a silver nitrate bath and dried. Negatives were printed out in the sunlight on the roof of the studio. Prints were toned with gold chloride, fixed in hypo, washed and dried. The gold toning was necessary to avoid what was described as a "cheesy" look. Because of the thinness of the paper (0.003-0.005"), it was glued to a piece of card stock.

From about 1860, the $2\frac{1}{2} \times 4\frac{1}{2}$ Carte de Visite was produced, representing $\frac{1}{8}$ th of the standard $6\frac{1}{2} \times 8\frac{1}{2}$ plate. A multi-lens, or repeating camera, was used to get 8 shots per plate. About 1875, the half plate $4\frac{1}{2} \times 6\frac{1}{2}$ Cabinet Card became popular and found its way into family albums. E. & H.T. Anthony furnished the CDV card stock for about 30¢ per 100, and cabinet card size for about 60¢. Beveled edges, rounded corners, gilding or colored stock doubled the prices.

These were plain cards. Supply houses such as Gatchels sold cards with various artistic designs containing a blank area (mortised cut) so a printer could add the photographer's message. It is not uncommon to find cards with the same design on the back, but for different studios. At times, the cards were used without any additional printing.

Some photographers had custom made cards showing a cut of their studio, or other message on the backside.

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J.F. STANDIFORD,
PARSONS, KANSAS.

What job could be more exciting than that of a travelling photographer in the Indian Territory in the 1890s?

The following is reprinted with much thanks to, The Photographic Historical Society newsletter. Ed.

Did You Know...

That- The Jack Naylor Collection is now on its way to Japan, all 30 thousand pieces, 70 crates and 30 tons of it shipped by air, and soon to be installed in a new museum built for it in Yokohama, a city very close to Tokyo. The collection was purchased by the Japanese federal government, the city of Yokohama and the prefect of Yokohama. It will be housed in a museum now being built for it. Temporarily, it will have some exhibits in an art museum next door to the new building. The three questions most asked Jack are: (1) How much was the sale price? (2) Did everything go? and (3) What will Jack do now? The first may have been answered by *Forbes* magazine which estimated \$6 million and perhaps a bit more. The second answer is simply, "Yes, but." The "but" are some things that cannot be imported into Japan: guns (two civil war guns had been used in the exhibit of civil war photographs), ivory, and photos of frontal nudity. The third answer, says Jack, is "Start all over."

Dye Transfer Process to Die...

Alan Kattelle from the *Movie Machine Society* sent us an article from the Boston Globe concerning the death of one of the last remaining "long lasting" photographic processes, Dye Transfer. The article laments the death as the passing of an irreplaceable necessity, especially for the photographic "art" world. It emphasizes that Kodak had often featured the process as the jewel of its photographic crown, offering stability and color found in no other process. In October, Kodak began contacting users of the materials announcing that once present stocks are gone no more will be manufactured. Users, most of which have their entire businesses based on the process, are less than pleased but not completely surprised. They had, however, anticipated the end several years in the future. Joe Rundi, Coordinator of Professional Imaging for Kodak explained that Kodak has no desire to kill the process but there is just not enough use to support it. Kodak has tried to find a buyer who would make the materials but government regulations regarding the chemicals used, costs of manufacture and extremely limited use have not made the process attractive to others.

Dye transfer began in the 1930's with a printing process called wash-off relief. By 1946, the color photographic process had been developed. While virtually unknown to the general public, they felt the dramatic impact of its use when Technicolor replaced a two-color process with the stunning colors of the tri-pak, dye transfer system. *Gone With The Wind* and *The Wizard of Oz* made the process the premier choice for major productions, including all Disney cartoons, until the eventual development of high quality integrated color films made their ease of use, processing and printing more flexible, and far less expensive, for the film makers. As demand dropped, Technicolor sold their labs to the Chinese government in the late 1960's. It was still the best means of producing vast quantities of high quality informational color films. (Your editor was told a story at the time by a Kodak rep who went to China to set up the lab and had suggested that the Chinese could save manpower by automating some of the machinery. The Chinese manager asked, "Why would we want to do that?")

Dye transfer prints are slow to make. Usually beginning with a color positive, the film is projected through cyan, magenta and yellow filters to make color separation negatives on black and white film. The separation negatives are exposed onto gelatin coated positive "mats" (matrices.) The gelatin is then washed from the unexposed areas and the mats are bathed in aniline -cyan, magenta and yellow dyes. Next the mats are rinsed and placed in careful registration, one at a time, with a sheet of base paper, which becomes the final print. Manipulation of the dyes can produce any effect the photographer wants and the process is repeatable without loss of quality and maximum color stability. Time consuming, a print could require hours to make. New York City once had fifteen labs making the prints. Today there are two and a dozen or so elsewhere. A 16" x 20" print can cost \$750 for the first print and \$200 for subsequent prints. They often sell for over a thousand.

What, aside from cost, killed dye transfer? One answer began 15 years ago when digital photography with its ability to scan and retouch took over the requirements of the advertising world, a major dye transfer user. But the photographic art world decries the use of digital techniques. Unfortunately they will not have the beauty of dye transfer much longer.